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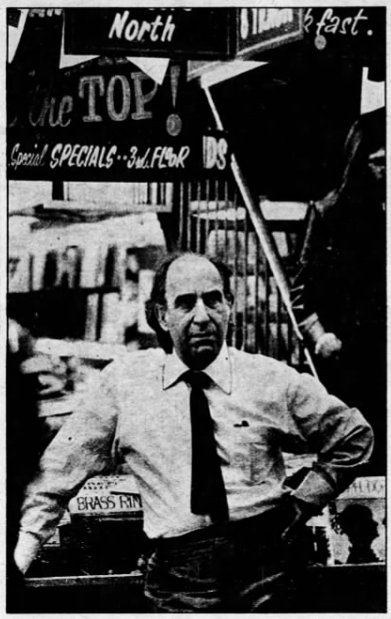
Ross Reynolds. Head of GRT, the most progressive Canadian-owned record company. Has produced some of the very best Canadian talent (Moe Koffman, Lighthouse, Mainline, Dr. Music, Ian Thomas, Cathy Young and others). Somewhat of an inspiration to the business side of making music.

Jack Richardson. A producer who learned his tricks through the jingle trade — remember the Coca-Cola commercials with the voices of famous artists? — Richardson gave the professional sound to the Guess Who's long string of hits. He's a major shareholder in Nimbus Nine Studios in Toronto, another of the good ones, and is the guy who taught Bob Ezrin how to play with dials.

Juan Rodriguez. In music reviews, where back-slap writing is the order of the day, Rodriguez is a welcome renegade. Critical, incisive and immensely readable, his work over the past six years in the Montreal *Star* has been the country's best. Equally powerful in the French- and English-speaking industries. Also writes for *Rolling Stone, Creem, Circus, Village Voice* and *Oui*. Currently involved in a new trade publication *Record Week*, which is gearing up to do battle with Walt Grealis' *RPM Weekly*.



Sam Sniderman. His 30-odd Sam The Record Man stores across Canada do more for this country's talent than all the record company hype doubled. Sam makes sure Canadian records are displayed front and centre, and he'll even take a cheap record a performer has paid for and packaged himself and put it out on the front stands. With Sam it's strictly a family affair. Son Bob, as director of Roblan Distributors, does the buying for the whole chain, so getting to him is very important. Wife Eleanor, as producer of Boot Records' Master Concert Series, is the main push behind making classical guitarist Liona Boyd a success.

Bernie Solomon. The Alan Eagleson of pop. Solomon negotiates as many contracts for singing stars as Eagleson does for hockey players, working out the fine print for, among others, Murray McLaughlan, Bruce Cockburn, Lighthouse, Bearfoot, A Foot in Coldwater, and even GRT Records, the big independent label. He also helps green artists pick through the wasteland of new contracts.

Rosalie Trombley. Probably the only librarian in the world to have a song written about her influence (by American artist Bob Segar), Trombley is considered *the* authority in the business. As music director, she decides what records get played on the giant Windsor radio station CKLW, which beams over half the U.S., and it is she, not Pierre Juneau, the Americans consider to be the most powerful figure in Canadian music.

Ian Tyson. Like Lightfoot and Ronnie Hawkins, Tyson has had more influence than can be properly measured. Just as it seems every rocker in the country has had his stint with Hawkins, every country picker seems to have run into Tyson at some stage. His show on CTV, in its fifth year, gives excellent exposure to Canadian talent.

Arthur Weinthal. As CTV's counterpart to the CBC's Don Goodwin, Weinthal runs variety programming for the other major network, which makes him a much-favored acquaintance of the music industry.

Tom Wilson. His Concept 376, with offices in Toronto and Montreal and connections all over the continent, likely makes Wilson our most powerful booking agent. Consequently, he's the man *Billboard* picked to head a panel discussion on Canadian music later this year in Los Angeles, and with Wilson persuading people like David Garrick, Bruce Allen and Al Mair to join him on the panel, it could very well make Wilson even more significant than he already is.

Robert Wood. As program director for CHUM radio in Toronto (1,182,700 listeners), getting Wood's stamp of approval on a commercial pop song is roughly equivalent to having Moses part the sea for you. Most other pop rock stations wait to see what Wood and Rosalie Trombley have to say, and then act accordingly.

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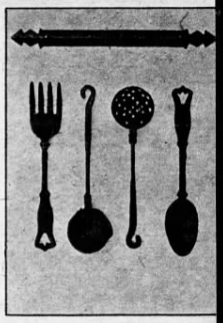

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